

# THE BATTLE of TRAFALGAR,

A Grand Characteristic Piece Composed for a

Military Band

AND DEDICATED WITH HIGH RESPECT TO

Admiral Lord Collingwood.

BY

I·B·LOGIER.

Central Stationers Hall:

DUBLIN.

Opera 6.

L S D  
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where may be had the same work adapted by the Author for the Piano Forte.

# P R E F A C E.

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WHEN I first conceived the idea of writing a *Battle Piece*, I clearly foreseen the difficulty it would be attended with, a number of compositions of this description having already been written by very *able Masters*, yet I dont recollect to have seen one published for a *full Military Band*, nevertheless, it required some care and circumspection not to bethought guilty of *Plagiarism*—how far I have succeeded in this and other respects, I leave to the Public to judge.

AS a *Battle Piece* is to represent certain *passions and actions*, and should, as it were transport us to the very *scene* it describes, the just performance of such a composition, requires not a little consideration, and therefore hope it may not be thought impertinent if I offer some *trifling hints* which may facilitate the execution thereof.

IT is the Director or Master of the Band who is to point out to his Performers the *meaning* and *intention* of the Composer, in order to cause the *proper effect*, and this can never be so well accomplished as when the Master sees at one glance the *contrivance*, or in other words the *connection* or *relation* which the several parts have with respect to each other, and this will sufficiently account for the reason which determined me to publish this work in *score*.

HAVING some years experience in my profession as a teacher of Military Bands, I have often lamented that Compositions which required particular *justness of Performance* should not have been published in *score*; the trouble of copying the parts for the Performers is trifling when compared to the Utility which would arise from it.

MILITARY Masters will allow that many Bands have very young Musicians as Masters, and who have not *sufficient experience* to direct their Bands in the execution of a composition which requires a *just performance*; such a Band will perhaps, (and I speak from experience) play the Notes as they are written; but with respect to *slurring*, *Forte Pianos*, *Staccatos*, *swelling the Notes*, (and many such remarks in a composition to cause a *proper effect*,) they are seldom or never considered necessary by the Performers, but the reason is obvious—

DID such a young Military Master take the trouble of setting a composition (which should be performed with *propriety of expression*) in *score*, in order (as I have said before) to see the *contrivance* of the several parts, it would I am convinced, amply repay his trouble, and it would then appear evident to him, that the *Author* had set nothing down which ought not to be *performed*, and if *omitted*, would lose the effect *intended*; moreover, should such a Person shew a taste for composition, he would find it his interest to do so, provided that the Author he copies, is a *classical* one, or in other words, one who strictly observes those Rules which the law of *harmony* has prescribed.

IT is an undoubted fact, that a Musician who understands even a little of Composition, will enter better into the spirit of a Composer than one who does not, and little of this knowledge is not hard to be acquired; let the Person so disposed, acquaint himself with the rudiments of harmony, after which, let him study some *classical* Author; this is only to be done by setting their work in *score*, and perusing it with attention.

IF the Pupil can procure an experienced Master to assist him in this stage, he will find the path pleasant and easy, and I may add entertaining\*.

I HAVE often heard it asserted, that a Master of a Band *need not know Composition*, playing with the Band being considered quite sufficient, as plenty of music may be purchased every Day—how fallacious this reasoning is, will appear from the following remarks:

IT will be allowed by the profession in general, that the first thing absolutely *requisite* and *necessary* to make a good Band is, to cause an *effect*; this is not easily accomplished without knowing the *genious* and *abilities* of each Performer in the Band, and writing such *Parts* for them as will set them off to the greatest advantage, which is done by giving each in their turn (or as many as are able) *Obligato Parts*, and this is a great part of what Musicians call *effect*, and causes a *pleasing variety*.

“ *Effect* is that impression which a Composition makes on the Ear and Mind in performance;----to produce a *good Effect*, *real Genious*, *profound Science*, and a *cultivated Judgment*, are indispensable requisites,—so much does the *true value* of all Music depend on its effect, that it is to this quality every candidate for *fame*, as a *Musical Author* “ should unceasingly attend, and by their picturesque impression, delight the Ear and interest the Feeling.” Vide *Doctor Busby's M. Dictionary*.

OR should a Master purchase Music already set in Parts, he ought to examine it with *care*, and change difficult Passages which may fall upon his *worst Performers*, and give them to his *best*; an *Obligato Part* may be sometimes thus changed without any great detriment to its effect.

I WOULD by no means advise (if I may be allowed to give advice) even the *best Masters* to play their *own Compositions only*, or Music arranged by them; for it would be only a tiresome repetition of their *own ideas*, which might likely enough please *themselves*, but I fear *few others*.

SONGS, or such Airs as are popular for the time being, it will be allowed, are the *prevalent taste*, (I speak only with regard to Military Music) and I am sure few Military Masters but will confess that it is not so easy to arrange a song for a *Military Band* (which is to be done with *effect*,) as is imagined, this is partly occasioned by the *natural effects* of Wind Instruments;---and the *words* of a *song*, which assisted the Music to appear to *Such advantage are no more*, the Instruments (if I may be allowed a metaphor) are now to *speak them*, and this imitation has often succeeded even beyond conception. Now let me ask how can all this be accomplished, without knowing at least, a *little of Composition*? but I have already gone further than I first intended, and shall only briefly observe, when those few remarks which I have here mentioned are not regarded; such a Band may *amuse*, but I venture to assert, never can give *pleasure* to the *judicious*.

\* The Author intends if he meets with sufficient encouragement, to publish a Book on Practical Harmony, expressly written for young Musicians who wish to study the Composition of Military Music; his experience has suggested to him a Plan which will make it very easy to the Pupil; the Rules of *Harmony* will be explained in the easiest manner possible; Scores from four to twelve Parts will be exhibited to apply those Rules; the effect and defect of each Instrument explained, and the manner of using them from four to twelve Parts with effect.

+ *Effects*

Dr: BUSBY, (whom I before quoted, and whose musical Abilities need no comment from any feeble effort of my pen,) describes this species of Music in the following beautiful manner: " Music when thus employed, exerts some of its sublimest energies, transports us to the very scene it describes, or kindles the feeling whose expressions it copies by the truth of its resemblance; it points to our imagination whatever the genious of the Composer conceives, and while it submits to its imitation, the most striking and interesting circumstances of nature touches the Heart and asserts its empire over our Passions." Vide *Dr. Busby's M. Dictionary.*

As the young Musician may not be acquainted with the signification of several Marks which occur in this Work, the Author has added a few with these Explanations:

**FORZANDO**, or Fz.

**RINFORZANDO**, or Rinf.

**SFORZANDO**, or Sf.

} Words signifying that the Notes to which they are placed, are to be struck with peculiar force,

**TENUTO**, or ten, a Word signifying that the Note to which it is placed, is to be sustained.

**CRESCENDO**, or Cres. to gradually encrease the sound.

Also written thus, 

**DEMINUENDO**, or dem, to gradually diminish the sound,

Also written thus, 

*A few necessary Hints for the just Performance of this Work.*

- 1st *The reflection of the Commanders on the event of the Battle.* } THIS movement ought to be well conceived, because it represents the thoughts of Commanders before an Action; the first nine Barrs represent the Combined Fleet, these Barrs are picturesque of fear; the five following represent the English Fleet, and imitate confidence; the rest in the Combined Fleet, represent despondency and fear.
- 2d *The Fleets discovering each other prepare for Battle.* } Should be played as quick as possible, with the accompaniment of Drums, &c.
- 3d *Signal of the Enemy.* } The Performer ought to be placed at a distance, or use a certain contrivance, the construction of which the Author is not at liberty to disclose.
- 4th *Music in the Enemy's Fleet.* } Must be played in the same manner as No. 3.
- 7th *Word of Command.* } Must be played in the stile of Recitativo towards the end, the time must be gradually increased.
- 8th *The Fleet moves to the Attack.* } Very legate.
- 9th *General Attack.* } Although in appearance difficult to the Performers, yet it will be found that all the passages are well disposed for the Fingers. This the Author has always considered as an object very necessary to cause a good effect.
- 10th *Lord Nelson wounded.* } The broken cadence before this movement, requires to be well executed, because the most trifling noise immediately after it will be fatal to the effect; the movement itself must be performed with peculiar solemnity of expression.
- 12th *Lord Nelson dying.* } The time and sound gradually to die away.
- 14th *The cries of the wounded.* } In this movement the time and sound must be almost entirely lost.
- 15th *The French Admiral's rage at losing the Battle.* } To be played in an agitated, boisterous manner; the number of interrupted cadences will abundantly assist the Performer in producing this effect.
- 16th *The Fleet lamenting the death of their beloved Commander.* } This movement must be played extremely slow, in the stile of a dirge, accompanied by the roll of a pair of Kettle or muffled Drums; within six Barrs of the end, the time and sound to be gradually diminished.

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G E N E R A L   R E M A R K S.

AS the chief merit of a composition of this nature is a just imitation of certain *passions* and *actions*, the Directors of Bands cannot be too careful in examining the score of the Composer, and above all, to make his Performers attentive respecting *Slurs*, and those *remarks* which the Author made before, as it is by them in some measure, that he expresses his intention, and produces the desired effect.

\* \* \* The Author hopes that no professional Man will be offended at any thing herein mentioned, as he conceived those hints might be useful to young Military Masters, as it was written for them only, and in no other light he hopes it will be considered.

Tromba Eb.

Corno 1<sup>mo</sup>.  
et 2<sup>de</sup>. Eb.

Flauto 1<sup>mo</sup>.

6ths

Flauto 2<sup>do</sup>.

Clar: 1<sup>mo</sup>.

Clar: 2<sup>do</sup>.

Clar: 3<sup>do</sup>.

Clar: 4<sup>to</sup>.

Fagotti 1<sup>mo</sup>.

Fagotti 2<sup>do</sup>.

Bass Horn

Bass Drum.

Adagio

The Commanders reflecting on the events of the Battle.

Introduction.

I

English

Fleet.

Combined Fleet

A page of musical notation for a combined fleet section, featuring multiple staves of music with various dynamics and performance instructions. The notation includes measures for woodwind instruments, with specific dynamics like *p*, *f*, *pp*, *SOLO*, *ten*, and *ff stac*. The music is divided into sections labeled "Fleet.", "Combined Fleet", and "Andante Agitato". The score consists of ten staves, each with a different clef and key signature, indicating parts for various instruments. The "Andante Agitato" section is marked with a tempo change and includes a dynamic instruction of *ff stac*.

Andante Agitato

A page of musical notation for orchestra, featuring ten staves of music. The notation includes various dynamics such as *ff*, *p*, and *ff*, and articulations like accents and slurs. The music is divided into measures by vertical bar lines. The staves are arranged vertically, with the top staff in treble clef and the bottom staff in bass clef. The notation is dense with notes and rests, indicating a complex musical score.

unis

N.B. The Flutes, Clar. 3<sup>do</sup> & 4<sup>to</sup> Bassoons, Serpent, and Bass Drum, are all TACET during this Page.

Tromba

Signal of the Enemy

Corni 1<sup>o</sup>

Corni 2<sup>o</sup>

Music on board their Fleet (at a distance)

Clar. 1<sup>mo</sup>

Clar. 2<sup>do</sup>

Bassoon 2<sup>o</sup>

*p p p*

*p p p*

*p p p*

# Lord Nelson's Grand March.

Musical score for "Lord Nelson's Grand March." The score consists of ten staves of music, likely for a full orchestra or band. The staves are arranged in two groups separated by a vertical bar. The first group contains five staves, and the second group contains five staves. The instruments represented include:

- Woodwind section: Clarinet 3rd. (d), Clarinet 1st. (mo), Clarinet 4th. (th), Clarinet 1st. (do), Clarinet 2nd. (do).
- Bassoon section: Bassoon 1st. (B-flat), Bassoon 2nd. (B-flat).
- Brass section: Horn 1st. (F), Horn 2nd. (F), Trombone 1st. (C), Trombone 2nd. (C), Trombone 3rd. (C).
- Percussion section: Timpani (indicated by a large 'P' with a 'T' inside a circle).

Dynamics and performance instructions visible in the score include:

- Dynamic markings: ff (fortissimo), f (forte), ff stac (fortissimo with staccato), stac (staccato), p (pianissimo), and mo (molto).
- Performance instructions: 'Clar 3. col Clar 1..', 'Clar 4. col Clar 2..', and '5 3 7 4 5' (likely referring to hand positions for a brass instrument).

A page of musical notation for orchestra, featuring ten staves of music with various dynamics and markings. The staves include treble, bass, and alto clefs, with key signatures ranging from major to minor. Dynamics such as ff, f, p, and s.f. are indicated throughout the page. The notation includes a variety of note values, rests, and performance instructions like slurs and grace notes.

SOLO

A page of musical notation for orchestra, featuring ten staves of music. The staves are arranged in two columns of five. The top row consists of treble clef staves, while the bottom row consists of bass clef staves. The notation includes various note heads, stems, and bar lines. Dynamics such as *p* (piano), *f* (forte), and *ff* (double forte) are indicated throughout the page. There are also several slurs and grace notes. The page is filled with dense musical information, typical of a full score.

LORD NELSON confident of Victory

**ALLEGRO con SPIRITO**

8va

Clar: 3<sup>d</sup> col Clar: 1<sup>st</sup>

Clar: 4<sup>th</sup> col Clar: 2<sup>d</sup>

Faggotti 2<sup>d</sup> col Faggotti 1<sup>st</sup>

unis

A page of musical notation for orchestra and chalino, page 8. The score consists of ten staves. The top five staves are for the orchestra, featuring various woodwind and brass instruments. The bottom five staves are for the chalino, which is a bowed instrument. The chalino parts include slurs and grace notes. The score is written in common time, with key signatures changing throughout. The instrumentation includes flutes, oboes, bassoon, trumpet, and strings. The chalino part is labeled "Chalino" in the middle staff.

WORD of COMMAND. (ad lib) LARGO  
Recitante

Wolpe

Recitante

SOLO

f

cres

cres

cres

p

sf

cres

cres

sf

cres

cres

sf

Clar

f

f

f

f

6 5  
3 3

6 5  
3 3

6 5  
5 b

6 5  
cres

10

## The English Fleet moves to the Attack.

The image shows a page of musical notation for orchestra, consisting of two staves of music separated by a vertical bar. The left staff uses a treble clef, and the right staff uses a bass clef. The music is divided into sections labeled "MODERATO" and "ATTACCA ALLEGRO". Various dynamics like "pp" (pianissimo) and "ff" (fortissimo) are indicated. The notation includes various note heads, stems, and rests.

# General Attack.

ALLEGRO  
FURIOSO

Duo Tromba

The musical score consists of ten staves of music. The top staff is for Tromba (Duo). The second staff is for S. alta. The third staff is for Clar. The fourth staff is for Bassoon. The bottom six staves are for Tromba (Duo). The score features dynamic markings such as *fff*, *fff chal.*, and *unis*. The music is in common time and includes various key signatures.

11

A page of musical notation for orchestra, featuring ten staves of music. The staves are arranged in two groups of five. The top group consists of a soprano staff, an alto staff, a tenor staff, a bass staff, and a double bass staff. The bottom group consists of a soprano staff, an alto staff, a tenor staff, a bass staff, and a double bass staff. The notation includes various dynamics such as *fz* (fortissimo), *8va* (octave up), and *clar.* (clarinet). Articulations include slurs, grace notes, and dynamic markings like *f* (forte) and *p* (piano). The bass and double bass staves show sustained notes with fermatas. The tenor and bass staves feature eighth-note patterns with accents. The alto and soprano staves have sixteenth-note patterns with grace notes. The double bass staff has eighth-note patterns with grace notes. The clarinet part is marked *clar.* and appears in both the alto and bass staves. The bassoon part is marked *cl. b.* and appears in the bass and double bass staves. The strings are marked *cel. 1*, *cel. 2*, and *cel. 3*.

A page of musical notation for a large ensemble, likely a wind band or orchestra. The score is divided into ten staves, each representing a different instrument or section. The notation includes various note heads, stems, and rests, indicating pitch, rhythm, and duration. Dynamic markings such as *p* (piano), *f* (forte), *ff* (double forte), and *fz* (fortissimo) are placed throughout the music. The score also features several performance instructions and markings, including *gva* (Guitar), *unis* (unison), and specific rhythmic patterns like  $\frac{6}{4}$ ,  $\frac{5}{4}$ , and  $\frac{6}{5}$ .

Instrumental parts visible include:

- Top staff: Percussion (Snare Drum, Bass Drum, Cymbals, etc.)
- Second staff: Trombones (Bass Trombone)
- Third staff: Trombones (Trombone)
- Fourth staff: Trombones (Trombone)
- Fifth staff: Trombones (Trombone)
- Sixth staff: Trombones (Trombone)
- Seventh staff: Trombones (Trombone)
- Eighth staff: Trombones (Trombone)
- Ninth staff: Trombones (Trombone)
- Tenth staff: Trombones (Trombone)

Performance instructions and markings:

- gva* (Guitar)
- unis* (Unison)
- fz* (Fortissimo)
- $\frac{6}{4}$ ,  $\frac{5}{4}$ ,  $\frac{6}{5}$
- p*, *f*, *ff*

A page of musical notation from Gustav Holst's "The Planets". The page shows ten staves of music for various instruments, including strings, woodwinds, brass, and percussion. The music includes dynamic markings like ff (fortissimo), f (forte), p (pianissimo), and ten (tenor). The bassoon staff features a unique rhythmic pattern with sixteenth-note figures. The page is filled with complex musical notation, including grace notes and slurs. The title "Boatswain's Pipe" is written above the fourth staff.

A page of musical notation for orchestra, featuring ten staves of music. The staves are arranged in two columns of five. The top staff begins with a forte dynamic ( $\text{f}$ ). The second staff contains the instruction "gva". The third staff has the dynamic  $f$ . The fourth staff has the dynamic  $f$ . The fifth staff has the dynamic  $f$ . The sixth staff has the dynamic  $f$ . The seventh staff has the dynamic  $f$ . The eighth staff has the dynamic  $f$ . The ninth staff has the dynamic  $f$ . The tenth staff has the dynamic  $f$ . The notation includes various note heads, stems, and rests. Measure numbers 15 and 16 are indicated above the staves.

A page of musical notation for orchestra, featuring ten staves of music. The notation includes various clefs (G, F, C), key signatures, and time signatures. Dynamic markings like 'gva', 'loco', 'sf', and 'p' are present. Measure numbers 5, 6, and 7 are indicated at the bottom of the page.

The Flieksy attention

A page of musical notation for orchestra, featuring multiple staves with various instruments. The notation includes dynamic markings like 'dim' and 'ff', and performance instructions like 'sf'. The page is filled with complex rhythmic patterns and harmonic changes.

and are pursued.

unis

A page of musical notation for orchestra, featuring multiple staves with various instruments. The staves include woodwind parts (oboe, bassoon, strings) and brass parts (trumpet, tuba). The notation includes dynamic markings like '8va' and 'ten' (tempo), and performance instructions like 'loco'. The page is filled with dense musical symbols and rests.

The Engagement is deeper

A page of musical notation from a score, featuring ten staves. The staves are arranged in two columns of five. The top staff is in treble clef, followed by a staff with a bass clef and a sharp key signature. The third staff is in treble clef, and the fourth is in bass clef. The bottom two staves are in bass clef. The music consists of various note heads and stems, with some notes having horizontal dashes through them. There are several dynamic markings: 'ff' (fortissimo) at the top right, 'p' (pianissimo) in the middle of the first column, 'ff' in the middle of the second column, 'ff' at the end of the second column, and 'ff' at the beginning of the bottom row. There are also markings for 'sva' (sva) and 'C'. In the middle of the second column, there is a label 'Bullets flying'. In the bottom row, there is a label 'Cannon' with a small diagram showing a vertical line with a horizontal bar above it, and a 'P' marking. The page is filled with musical symbols and rests.

The Enemy attempt to board.

A page of musical notation with ten staves. The top two staves show treble clef, common time, and various dynamics like forte (f), piano (p), and sforzando (sf). The third staff shows a bass clef and common time. The fourth staff shows a bass clef and common time. The fifth staff shows a bass clef and common time. The sixth staff shows a bass clef and common time. The seventh staff shows a bass clef and common time. The eighth staff shows a bass clef and common time. The ninth staff shows a bass clef and common time. The tenth staff shows a bass clef and common time. There are several instances of dynamic markings labeled "Bullets flying".

A page of musical notation for orchestra, featuring ten staves of music. The staves include various instruments such as strings, woodwinds, and brass. The notation includes a variety of note heads, stems, and bar lines. Several dynamic markings are present, including 'fz' (fortissimo), '8va' (octave up), and 'ff' (fortississimo). Measure numbers are visible at the beginning of some staves.

2

# The Eucalyptus preparation

This image shows a page of musical notation from a score. The page is filled with ten staves of music, each with a different clef and key signature. The music consists primarily of eighth and sixteenth notes, with occasional quarter notes and rests. Various dynamics are indicated throughout the score, including 'ff' (fortissimo), 'p' (pianissimo), and 'unis' (uniform). There are also several fermatas (dots over notes) and grace notes. The notation is dense and complex, typical of a full orchestra or large band score.

for their escape.

The image shows a single page of a musical score, likely from a symphony or large-scale composition. The page contains ten staves of music, each with a different clef (G, F, C, B-flat, A-flat, G, F, E-flat, D, C) and key signature. The music is written in common time. The notation is a mix of traditional Western music symbols and more abstract, expressive markings. These expressive markings include wavy lines above or below the staff, numbers (5, 6, 7, 8, 9) placed near the notes, and slurs of varying lengths. Dynamic markings such as 'p' (piano) and 'f' (forte) are also present. The score is divided into measures by vertical bar lines. The overall style suggests a highly detailed and expressive musical piece.

## The Spanish Admiral makes his escape

The page contains six staves of musical notation. The top staff begins with a treble clef, followed by five bass staves (two with bass clefs and three with cello/bass clefs). Measure numbers 5 and 6 are positioned above the first two staves. The music features a variety of note values, including eighth and sixteenth notes, with several sustained notes and rests. The dynamic 'p' (piano) is indicated multiple times. In the bottom right corner, the word 'Punis' is handwritten.

A page of musical notation for orchestra, featuring ten staves of music. The music is divided into measures by vertical bar lines. Various dynamics are indicated throughout the score:

- ff**: Fortissimo (measures 1-2, 4, 6, 8, 10, 12, 14, 16, 18, 20, 22, 24, 26, 28, 30, 32, 34, 36, 38, 40, 42, 44, 46, 48, 50, 52, 54, 56, 58, 60, 62, 64, 66, 68, 70, 72, 74, 76, 78, 80, 82, 84, 86, 88, 90, 92, 94, 96, 98, 100, 102, 104, 106, 108, 110, 112, 114, 116, 118, 120, 122, 124, 126, 128, 130, 132, 134, 136, 138, 140, 142, 144, 146, 148, 150, 152, 154, 156, 158, 160, 162, 164, 166, 168, 170, 172, 174, 176, 178, 180, 182, 184, 186, 188, 190, 192, 194, 196, 198, 200, 202, 204, 206, 208, 210, 212, 214, 216, 218, 220, 222, 224, 226, 228, 230, 232, 234, 236, 238, 240, 242, 244, 246, 248, 250, 252, 254, 256, 258, 260, 262, 264, 266, 268, 270, 272, 274, 276, 278, 280, 282, 284, 286, 288, 290, 292, 294, 296, 298, 300, 302, 304, 306, 308, 310, 312, 314, 316, 318, 320, 322, 324, 326, 328, 330, 332, 334, 336, 338, 340, 342, 344, 346, 348, 350, 352, 354, 356, 358, 360, 362, 364, 366, 368, 370, 372, 374, 376, 378, 380, 382, 384, 386, 388, 390, 392, 394, 396, 398, 400, 402, 404, 406, 408, 410, 412, 414, 416, 418, 420, 422, 424, 426, 428, 430, 432, 434, 436, 438, 440, 442, 444, 446, 448, 450, 452, 454, 456, 458, 460, 462, 464, 466, 468, 470, 472, 474, 476, 478, 480, 482, 484, 486, 488, 490, 492, 494, 496, 498, 500, 502, 504, 506, 508, 510, 512, 514, 516, 518, 520, 522, 524, 526, 528, 530, 532, 534, 536, 538, 540, 542, 544, 546, 548, 550, 552, 554, 556, 558, 560, 562, 564, 566, 568, 570, 572, 574, 576, 578, 580, 582, 584, 586, 588, 590, 592, 594, 596, 598, 600, 602, 604, 606, 608, 610, 612, 614, 616, 618, 620, 622, 624, 626, 628, 630, 632, 634, 636, 638, 640, 642, 644, 646, 648, 650, 652, 654, 656, 658, 660, 662, 664, 666, 668, 670, 672, 674, 676, 678, 680, 682, 684, 686, 688, 690, 692, 694, 696, 698, 700, 702, 704, 706, 708, 710, 712, 714, 716, 718, 720, 722, 724, 726, 728, 730, 732, 734, 736, 738, 740, 742, 744, 746, 748, 750, 752, 754, 756, 758, 760, 762, 764, 766, 768, 770, 772, 774, 776, 778, 780, 782, 784, 786, 788, 790, 792, 794, 796, 798, 800, 802, 804, 806, 808, 810, 812, 814, 816, 818, 820, 822, 824, 826, 828, 830, 832, 834, 836, 838, 840, 842, 844, 846, 848, 850, 852, 854, 856, 858, 860, 862, 864, 866, 868, 870, 872, 874, 876, 878, 880, 882, 884, 886, 888, 890, 892, 894, 896, 898, 900, 902, 904, 906, 908, 910, 912, 914, 916, 918, 920, 922, 924, 926, 928, 930, 932, 934, 936, 938, 940, 942, 944, 946, 948, 950, 952, 954, 956, 958, 960, 962, 964, 966, 968, 970, 972, 974, 976, 978, 980, 982, 984, 986, 988, 990, 992, 994, 996, 998, 999, 1000, 1001, 1002, 1003, 1004, 1005, 1006, 1007, 1008, 1009, 1010, 1011, 1012, 1013, 1014, 1015, 1016, 1017, 1018, 1019, 1020, 1021, 1022, 1023, 1024, 1025, 1026, 1027, 1028, 1029, 1030, 1031, 1032, 1033, 1034, 1035, 1036, 1037, 1038, 1039, 1040, 1041, 1042, 1043, 1044, 1045, 1046, 1047, 1048, 1049, 1050, 1051, 1052, 1053, 1054, 1055, 1056, 1057, 1058, 1059, 1060, 1061, 1062, 1063, 1064, 1065, 1066, 1067, 1068, 1069, 1070, 1071, 1072, 1073, 1074, 1075, 1076, 1077, 1078, 1079, 1080, 1081, 1082, 1083, 1084, 1085, 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LORD NELSON is wounded.

27

A page of musical notation for orchestra, featuring ten staves of music. The staves are arranged vertically, with some staves having different key signatures (G major, C major, F major, B-flat major, E major) and time signatures (common time, 6/8). The notation includes various dynamics such as *p*, *pp*, *fz*, *rf*, *f*, and *f'*. There are also performance instructions like "con espres" and "legato". The music consists of a series of measures, likely a section of a larger composition.

HE is DYING!

Enemy striking their Colours.

A page of musical notation from a score, featuring multiple staves of music. The notation includes various dynamics such as *p*, *pp*, *f*, *ff*, and *fff*. There are also performance instructions like "Rallentando dim" and "f". The music is divided into measures by vertical bar lines. The staves are positioned vertically, with some staves having higher or lower clefs than others. The overall layout is dense and typical of a classical musical score.

# Cries of the Wounded.

## ANDANTE

A page of musical notation for orchestra, featuring ten staves of music. The staves are arranged in two groups of five. The top group consists of staves 1 through 5, and the bottom group consists of staves 6 through 10. The notation includes various dynamics such as *p*, *pp*, and *ppp*. There are also several performance instructions, including slurs, grace notes, and dynamic markings like *p* and *pp*. The music is written in common time, and the key signatures vary across the staves.

Detailed description of the music:

- Staff 1:** Treble clef. Dynamics: *p*, *pp*.
- Staff 2:** Alto clef. Dynamics: *p*.
- Staff 3:** Bass clef. Dynamics: *p*.
- Staff 4:** Bass clef. Dynamics: *p*.
- Staff 5:** Bass clef. Dynamics: *p*.
- Staff 6:** Bass clef. Dynamics: *p*.
- Staff 7:** Bass clef. Dynamics: *p*.
- Staff 8:** Bass clef. Dynamics: *pp*.
- Staff 9:** Bass clef. Dynamics: *pp*.
- Staff 10:** Bass clef. Dynamics: *pp*.

Performance instructions include slurs, grace notes, and dynamic markings like *p* and *pp*.

The French Admirals rage after losing the battle.

A page of musical notation for orchestra, featuring ten staves of music with various instruments and dynamic markings. The staves include parts for strings (Violin I, Violin II, Cello, Double Bass), woodwinds (Oboe, Clarinet, Bassoon), brass (Trumpet, Trombone), and percussion (Drum). The music is written in common time, with various key signatures and accidentals. Dynamic markings such as *sf*, *p*, *f*, *ff*, and *cres* are used throughout the piece.

A page of musical notation for a multi-instrument ensemble. The score consists of ten staves, each with a unique clef and key signature. The instruments include woodwinds, brass, and percussion. The notation features various dynamic markings like fz (fortissimo) and p (pianissimo), and performance instructions such as 'pp' (pianississimo) and 'f' (fortissimo). The music is divided into measures by vertical bar lines. The bottom staff includes numerical markings (4, 3, 8, 7, 9, 8, 6, 5, 6, 6, 6, 4, 7, 6) likely indicating fingerings or specific performance techniques.

The Fleet lamenting the Death of their Beloved Commander.

After this movement  
Rule Brittania is to  
be play'd, & as most  
Bands have that popu-  
lar Air, the Author  
has not thought it  
necessary to sett it.

ADAGIO e Legato

After this movement  
Rule Brittania is to  
be play'd, & as most  
Bands have that popular  
Air, the Author  
has not thought it  
necessary to sett it.

A page of musical notation for a multi-instrument ensemble, featuring six staves of music. The notation includes various dynamics (e.g., *p*, *f*, *dim*) and articulations (e.g., slurs, grace notes). The music is divided into measures by vertical bar lines. The staves are as follows:

- Staff 1 (Top):** Treble clef, mostly quarter notes and rests.
- Staff 2:** Treble clef, mostly eighth notes and rests.
- Staff 3:** Bass clef, mostly eighth notes and rests.
- Staff 4:** Bass clef, mostly eighth notes and rests.
- Staff 5:** Bass clef, mostly eighth notes and rests.
- Staff 6 (Bottom):** Bass clef, includes measure numbers 6, 6, 5, 6, 4, 7, and 5, 7, 3, 3, 4, 3, 7, 5.

The music concludes with a final dynamic marking of *p*.

# Rondo Allegro

A page of musical notation for orchestra and choir, featuring multiple staves with various instruments and vocal parts. The notation is divided into measures by vertical bar lines. The instruments and vocal parts include:

- Soprano (Sva) - vocal part
- Alto - vocal part
- Bass - vocal part
- Tenor - vocal part
- Clarinet 1 (Col. Clar. 1) - woodwind instrument
- Clarinet 2 (Col. Clar. 2) - woodwind instrument
- Unison (unis) - vocal part

Performance instructions (dynamic markings) are placed between measures:

- pp (pianissimo)
- fz (fz)
- pp
- fz
- pp
- fz
- Col. Clar. 1: mo
- Col. Clar. 2: do
- pp
- fz
- fz
- unis
- fz

In repeating these 8 Bars it is only play'd by 2 Clar<sup>ts</sup>, 2 Horns & Trumpet.  
(at a distance)

The musical score consists of eight staves of music, each with a different instrument's part. The instruments represented by the staves are:

- Violin (Treble Clef)
- Cello/Bassoon (Bass Clef)
- Double Bass (Clefless)
- Tenor Saxophone (Bass Clef)
- Trumpet (Clefless)
- Horn (Clefless)
- Clarinet (Clefless)
- Drum (Clefless)

The music is divided into measures by vertical bar lines. The first measure starts with a dynamic of *ff*. The second measure contains the instruction *gva*. The third measure starts with *ff*. The fourth measure starts with *poco/p*. The fifth measure starts with *poco/p*. The sixth measure starts with *poco/p*. The seventh measure starts with *poco/p*. The eighth measure starts with *poco/p*.

Performance instructions include:

- ff*: Fortissimo (very loud)
- gva*: Gigue à la Vaillante (a specific style of French dance)
- poco/p*: Poco piano (a little piano/loudly)
- unis*: Unison (all parts playing the same note)

The score is numbered 38 at the top left. A note at the top right specifies that the 8 bars are to be repeated by a smaller ensemble consisting of 2 Clarinets, 2 Horns, and 1 Trumpet, played from a distance.

*Solo in imitation of the  
Boatswain's Pipe*

Musical score for orchestra, page 40, showing two systems of music. The score consists of ten staves, each representing a different instrument or section of the orchestra. The notation is in common time. Measure numbers 1 through 12 are indicated above the staff lines. The key signature changes from G major (three sharps) to F major (one sharp). The score includes various musical elements such as note heads, stems, beams, and slurs. The instrumentation appears to include strings, woodwinds, and brass.

1 2 3 4 5 6 7 8 9 10 11 12

A page of musical notation for orchestra, featuring ten staves of music. The staves are arranged in two groups of five. The top group consists of a soprano staff (G clef), an alto staff (C clef), a bassoon staff (F clef), a flute staff (G clef), and a bassoon staff (F clef). The bottom group consists of a soprano staff (G clef), an alto staff (C clef), a bassoon staff (F clef), a bassoon staff (F clef), and a bassoon staff (F clef). Various dynamics are indicated throughout the page, including *ff*, *f*, *ff*, *f*, and *ff*. Specific instrument parts are labeled: "8va" on the second staff of the top group, "Flauto" on the third staff of the top group, "Col. Clar 1<sup>ma</sup>" on the fourth staff of the bottom group, and "Col. Clar 2<sup>da</sup>" on the fifth staff of the bottom group. Measure numbers 6, 4, 7, 6, 2, 3, 7, 5, 3, 2, and 5 are also present.

A page of musical notation for orchestra, featuring ten staves of music. The staves include:

- Violin 1 (top staff): Starts with eighth-note pairs, followed by sixteenth-note patterns, and ends with a dynamic *f.f.*
- Violin 2: Features eighth-note pairs and sixteenth-note patterns.
- Cello: Shows eighth-note pairs and sixteenth-note patterns.
- Bassoon: Includes eighth-note pairs and sixteenth-note patterns.
- Double Bass: Shows eighth-note pairs and sixteenth-note patterns.
- Flute: Features eighth-note pairs and sixteenth-note patterns.
- Oboe: Shows eighth-note pairs and sixteenth-note patterns.
- Clarinet: Features eighth-note pairs and sixteenth-note patterns.
- Saxophone: Shows eighth-note pairs and sixteenth-note patterns.
- Tenor Saxophone: Features eighth-note pairs and sixteenth-note patterns.

Various dynamics are indicated throughout the score, including *8va*, *fz*, *tr*, *Col. Clar. pno*, and *f.f.*

A page of musical notation for orchestra and choir, consisting of ten staves. The staves are arranged in two groups: six staves on top and four staves on the bottom. The notation includes various musical elements such as notes, rests, dynamics, and articulations. The first staff on the bottom group is labeled "Col Clari 1mo". The word "unis" appears on the fourth staff from the bottom. The score concludes with a double bar line and repeat dots at the end of the page.